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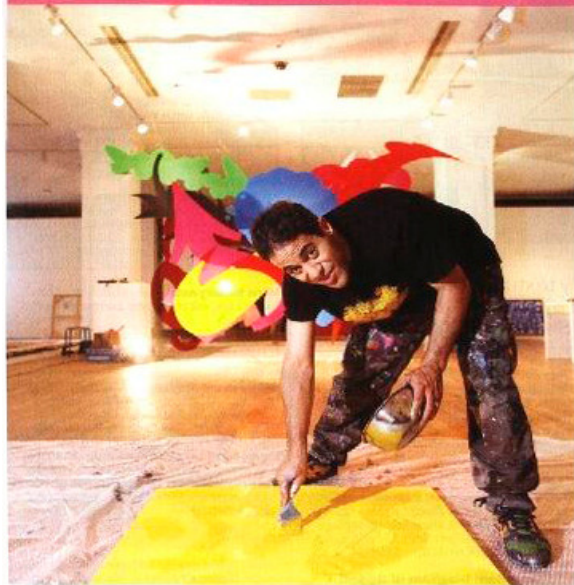


GALERIE
MAGDA DANYSZ
PARIS



18GALLERY
SHANGHAI

Explain your art JonOne



Paris-based artist JonOne tells Berwin Song how he took street art into the gallery. Portrait Yang Geozhe

I'm a guy from the '80s, a different generation. I started out in New York, painting on subway trains. It began with writing my name, then moved into writing it in different styles, in bubbles, whatever. But I ran into a major problem: I couldn't draw. I was into abstract colours and things like that. Some people didn't really get it – they were like

"that's not graffiti". People who saw my works would tell me to put a face on it, like a smiley face or some arms, to give it some sort of form they could relate to, but I wasn't into that. I was trying to capture the feeling of living in New York, the craziness, the dirtiness of it all. People began taking notice, and then in '87, I followed my dream and moved to Paris. I was immediately connected with creative people like Magda Danysz, who I've known for almost 20 years now.

I'm happy doing these types

of shows, in Shanghai especially, because my work is coming from a more calligraphic angle. With calligraphy, you've got to do the same gesture over and over to master it. I had such a long history of writing my name, and I saw that Chinese people had it as well through calligraphy.

I opened this space [18Gallery] in 2009 – Magda called me up one day to tell me she was opening a gallery and needed to have a show. When I saw the space, I was like, oh shit! It was so large, it's like 400sqm and I had ten days to fill it. That was a completely different type of show – this time I'm much better prepared.

Now, I'm trying to occupy places differently, making use of all the space. Today's objective is not just being flat, it's also about occupying the middle area as well. The central installation at 18Gallery is like a three-dimensional representation of my paintings – it has a layering effect too. We also put up some cut-outs where the walls looked bare and mounted them just a bit off the walls, to give texture and shadows.

For the paintings here, I'm using brushes, which I wasn't using before, so there's an evolution of technique. There's also an explosion of colours – the other show was inspired by the *yooyang* symbol so there was a lot more black and white.

Of course, I'm still happy to be associated with some of the street artists but I don't put work up on the streets. I'm trying to go to different frontiers now. And sometimes that's lonely. But I'm still doing my thing." Berwin Song

JonOne: Solo Show is at 18Gallery until **Thur 25**. See listings for details.

Zane Mellupe

★★★★★

ifa Gallery Until Mon 29

Latvia-born Zane Mellupe first became involved in the local art scene in 2007, establishing herself as an integral part of the Liu Dao (Island6) collective. In mid 2010, she became an art director in her own right, converting a number of spaces on Yongkang Lu into temporary art galleries, as well as collaborating with Chengde Lu's ifa Gallery as an independent curator.

This show at ifa, *In Memory of the Perfect Wife*, marks her debut solo exhibition as an artist. With nearly 50 pieces altogether, an impressive amount of work fills every room in the three-storey gallery. Although this isn't the first time her work has been shown, it is one of the rare occasions when she has accepted attribution for her work. Most pieces by the Liu Dao collective aren't signed by individual artists, and while several shows Mellupe curated at ifa and Yongkang Lu featured her works, she usually signed them with a made up Chinese name.

In Memory represents Mellupe's exploration of childhood memories and female domestic responsibilities. Each of the gallery's five rooms are made to represent a different part of a house: a living room, a kitchen, a closet, a bedroom and an embroidery room. In the bedroom, distorted wooden furniture and installations give the room a surreal, dream-like quality of warped memories, also evident in photographs displayed in the closet room, which offer partially hidden glimpses of the artist.

One interesting motif is the string-like light cables that are made into a series of crocheted works entitled "Downy Chest No 1-3". The cables also feature in the embroidery room on the top floor – a dark, attic-like space in which they glow softly in various colours, embroidered in different patterns on six canvases. These pieces are slightly reminiscent of Liu Dao's LCD light pieces, imbued with Mellupe's tongue-in-cheek take on "the perfect wife".

Ultimately, it's an ambitious debut, showing off Mellupe's eclectic skills as a painter, photographer, sculptor and most of all, conceptualist, which have been evident throughout all her artistic endeavours thus far. The show is slightly disconcerting in places, but it offers some visually striking pieces and ideas. **BS**



Lost and Found



★★★★★
stageBACK Gallery Until Wed 31

Having been kicked out of Weihai 196 after more than three years at the address, stageBACK Gallery has bounced back quickly, forming a partnership with Eastlink, one of the earliest galleries to set up in M50. stageBACK's M50 debut includes work by two artists who also left Weihai Lu when their leases were not

renewed: local favourite Maleonn, who has since moved to Songjiang, and British artist Chris Gill.

Maleonn has chosen to reinvent himself since the move, taking a break from staged photography to focus on pencil drawings, while still retaining his flair for the surreal and attention to detail.

Meanwhile, Gill presents his first large-scale installation, entitled "The Corridor at the End of Time", which leads viewers down a shrinking tunnel to enter the main exhibition area (you'll have to crouch at the end). His impressive mixed media work "Asian City", mounted at the other end of the corridor, is a 10m cityscape painted on cloth and embedded with scraps of magazines, photos and namecards found as he was packing up his studio.

The remaining artists build on the *Lost and Found* theme. Paris-based performance artist Laurent Fiquet

introduces a headless character who tries and fails to hang himself. Beijing artist Tang Xiaowen, who's still in school and specialises in ink on silk works, reinterprets old family photos by painting them in negative.

The final work is a collaboration between locally-based American painter Kathryn Gohmert and Spanish filmmaker Xepo WS (now one of the Swatch Peace Hotel's artists in residence), featuring videos of Gohmert painting on glass in front of various Shanghai landmarks (Jingan Temple, The Bund, Yanan highway etc), as well as the priceless reactions of neighbourhood bystanders. The final videos are presented on an installation of old TVs amid piles of rubble, and cranked up with a chaotic soundtrack of city noises and loud bursts of static. stageBACK lost a gallery but with this show they've quickly found their feet. **BS**

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